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LARRY ADLER MEETS COLIN KIRBY, Harmonica Champion of Great Britain, who has joined the administrative staff of the Adelaide College of Music.

EISTEDDFOD NOTES

CITY OF SYDNEY EISTEDDFOD, 1961, RESULTS AND CONCLUSIONS

Adjudicator: Mr. Gus Merzi.

There were 81 entries in eight sections. Eisteddfod was held in three sessions, all in Paling's Concert Hall, Ash Street, where acoustics are very good.

SESSION 1

SECTION 177, 10 years and under—
Division A: 1st, Robin Lewis; 2nd, Vivian Majic.
Division B: 1st, Anita Beuthien; 2nd, Ross Castorina.

SECTION 176, 12 years and under—
Division A: 1st, Miro Bozicevic; 2nd, Walter Padolakin.
Division B: 1st, Anita Beuthien; 2nd, Cheryl Gadge.

The division into two parts of a juvenile section was tried out for the first time, at the recommendation of several teachers who had met the Eisteddfod Committee earlier this year for discussions on problems attached to adjudication of these young players.

The problem, briefly, is this: a contestant in a section arranged according to age group may have had one year of tuition or several years. The players competing in these sections are thus possibly very unevenly matched; a student with little experience may find himself at a great disadvantage against another who is of the same age but has had the benefit of several years' tuition. It was therefore decided to have two test pieces for each section, of distinctly different grade of difficulty, and it was then left to the contestant to enter for the particular section which gave him the greatest chance. It would be interesting to hear from the people concerned how the system worked out in practice. Own choice pieces were not required in these two sections, the adjudicator working on test pieces only.

SESSION 2

SECTION 175, 14 years and under—
1st, Carol Stevenson; 2nd, Henry Feiner.

SECTION 174, 16 years and under—
1st, Arthur Jones; 2nd, Barry Thompson.
Barry Thompson was awarded also the special prize of £7/7/- for the most outstanding competitor under 14 years of age.

SECTION 178b, DUET, 14 years and under—
1st, B. Thompson-H. Feiner; 2nd, D. and G. Wunderlich.

There was no test piece in the duet section. The first two sections called for test pieces as well as own choice pieces. Our several reporters all agreed that the adjudicator, after hearing test pieces, invariably cut short the playing of own choice items to a page, or a few bars only. They claim that competitors work very hard on their own choice items and that these are normally more rewarding to the player than are test pieces, and that the own choice pieces should be heard in full or, at least, the greater part. One could argue, on the other hand, that an adjudicator would have the best basis for comparison in hearing all the contestants play the same test piece.

Both these thoughts do in fact touch on the basis for all contests: what yardstick do we use to measure the efforts of all these players? Let us be honest with ourselves here: we are making concessions and compromises all along the line in order to get the great multitude of age groups, gradings, musical and technical experience under one hat. An Eisteddfod is clearly a meeting of music makers for the purpose of finding the best among them. The yardstick, and I feel it is the only one possible for the purpose, is to compare musical and technical standing by means of graded test pieces, disregarding age groups altogether. This would enable the contestant to enter for a particular grade and it would be left to him to decide if he can play the piece of that particular grade or not. The system, of course, presupposes the existence

BRITISH COLLEGE OF ACCORDIONISTS, LONDON,—1936-1961

Twenty-five years ago Dr. O. H. Meyer and Mr. Al Davison, L.R.A.M., Mus.Bac., established an accordion school in London and gave it the name British College of Accordionists. Among the first to join the staff of teachers was Conway Graves, who is still active in the College, and G. M. Mathis. Mathis (the pseudonym for Mathias Seiber, the well-known composer and teacher) wrote music for the accordion in Great Britain when the rest of the country was still unaware of the instrument's possibilities.

After Al Davison's early and sudden death the B.C.A. was able to attract Prof. Eustace Pett to its staff. He joined as Vice-Principal and became the author of the first exam syllabus of the College. Prof. Pett had previously been examiner at the London College of Music. The syllabus covers accordion playing of all grades, from the elementary preparatory stage to the teachers' diploma A.B.C.A. (Associate of the British College of Accordionists). Today the B.C.A. runs some 70 centres in England where thousands of accordionists sit for exams every year. These examinations include, apart from playing technique, also theory, harmony, musical form, transposition, sight-reading, and so on. From time to time the Committee of Management of the B.C.A. has had the syllabus enlarged and improved, and it is at present again under revision with the aim of having the exam syllabus on par and accepted with the State music teachers' diploma in Great Britain by early next year.

It is perhaps significant that the syllabus with all exam and test pieces has been adopted by several schools and colleges outside Great Britain. A number of years ago the South African College of Accordionists, with branches in all large cities in South Africa, adopted the B.C.A. syllabus in its entirety and imports examiners from the B.C.A. from time to time. These B.C.A. examiners also travel to Ireland and to Malta once a year for exams there. The N.A.O. in Australia also used the B.C.A. syllabus in Adelaide and in Brisbane. Lastly, the "American Teachers' Guild" (A.T.G.) in the U.S.A. took the B.C.A. syllabus over almost word for word.

After 23 years as Principal of the B.C.A., Dr. Meyer resigned his post two years ago, and Mr. Ivor Beynon, L.T.C.L., A.B.C.A., was appointed Principal.

ST. GEORGE DISTRICT EISTEDDFOD RESULTS

Adjudicator: Mr. Garry Marks.

SECTION 73—
1st, Cheryl Gadge.
2nd, Anita Beuthien.
SECTION 74—
1st, Anita Beuthien.
2nd, Cheryl Gadge.
There were 15 competitors in all.

DEE WHY EISTEDDFOD RESULTS

Adjudicator: Miss Elizabeth Mathews.

SECTION 19—
1st, Barry Thompson.
2nd, Henry Feiner.
SECTION 20—
1st, Arthur Jones.
2nd, Maurice Sasso.
SECTION 139, duet or quartet:
1st, M. Sasso-A. Jones.
2nd, L. Evans-M. O'Brien-E. Kucan-S. Stribul.

of a range of graded pieces and, I am pleased to say, these pieces exist and are being used for competitions by such large organisations as the American Teachers' Guild, the British College of Accordionists, the South African College of Accordionists, the Maltese Accordion Organisation, and now also by the N.A.O. of Australia. In fairness to all who enter for an Eisteddfod I urge all concerned, Eisteddford Committees and Teachers, to get together in an endeavor to work out a suitable range of graded test pieces. Own choice pieces can still be used, but they should be played only after all contestants have played the test piece. This may call for a little effort on the part of the stage manager, but it is not impossible to do and is, in fact, the practice in many overseas countries. This system of adjudication will, in any case, become inevitable as the standard of playing rises towards the professional level and it will not be long before our Australian competitors will arrive at that level. Some have already attained it.

SESSION 3

SECTION 178a, DUET, 15 years and over—
1st, A. Jones-M. Sasso; 2nd, Ch. Hayball-M. Rowland.

SECTION 179, QUARTET—
1st, A. Jones-Ch. Hayball-M. Sasso-M. Rowland.

SECTION 173, OPEN CHAMPIONSHIP, 17 years and over—
1st, Jan Thorne; 2nd, Pam Campbell.

There were only four entries for this section. It normally attracts quite a large number of entries. Perhaps the test piece was a little too easy, or could it be that the young people over 17 join the ranks of professional musicians too early, debarring themselves from participation in an amateur contest? If that assumption is correct, it would point to the need for a new section for professional accordionists. I would welcome an exchange of ideas from all interested parties so that a meeting could be convened, say early next year, in good time for preparation of a better system for next year's City of Sydney Eisteddfod.

KURT JACOB, Editor.

CANBERRA EISTEDDFOD, APRIL/MAY, 1962

The Australian National Eisteddfod Society in Canberra has decided to include three sections for piano accordion in next year's Eisteddfod. The accordion sections will be played between April 30 and May 5, 1962. Entries close March 2, 1962. The sections are:

No. 66—SOLO, OPEN:
(a) Test piece, "Triumph March," by R. McF. Adamson, Publ. Hohner F 32.
(b) Own choice piece.

No. 75—SOLO, UNDER 18:
(a) Test piece, "Peter's Party," by C. Dickinson, Publ. Hohner F 26.
(b) Own choice piece.

No. 95—SOLO, UNDER 14:
(a) Test piece, "Harlequin," by Conway Graves, Publ. Hohner F 23.
(b) Own choice piece.

Obtain entry forms from the Secretary, Australian National Eisteddfod Society, P.O. Box 161, P.O. City, Canberra, A.C.T.
The adjudicator will be Mr. Garry Marks, Sydney.

SUCCESSFUL N.A.O. BRISBANE FESTIVAL

Months of preparation in organising the N.A.O. Festival in Brisbane meant a lot of hard work for an enthusiastic group of teachers there. Their selfless devotion alone made it possible for this Festival to be held and the results must have been most gratifying to them. They included Frank Jeffers, John O'Donnell, Nola Spooner, Darryl Taylor, R. Macalister, Betty Hosier, John Kuskopf, Maureen Burcher, Queensland College of Music, Redcliffe Accordion School and Ipswich College of Music.

There were more than 600 entries in the 11 accordion sections for accordion solo, accordion band, and light music, and 23 girls entered for the Queensland Miss Accordionist title. All the girls were featured in a TV Newsreel and had a special TV and press preview audition. The whole of the N.A.O. Festival had record newspaper publicity in the daily press and in district and suburban papers. Sixty single column inches of photographs alone appeared in print. Excellent TV cover included three newsreel features, and there were appropriate sessions on all radio stations.

The Stradivarius Cup (Senior Student Championship) went to Graham Spicer (above) pupil of Mr. F. Jeffers.

Barbara Lindgard (above) Queensland College of Music student, won the N.A.O. Junior Queensland Championship.

The various contests which preceded the final concert drew capacity crowds, and there were some 2,000 people at the Brisbane City Hall for the Festival Concert. The adjudicator, Mr. Otto Weiss, came from Sydney for the final sessions. His awards are listed at the end of this report.

The N.A.O. Festival in Brisbane adequately fulfilled its objectives to attract wider public interest for the piano accordion, and to encourage teachers as well as students in their aim for a high standard of playing.

The Miss Queensland Accordionist Contest resulted in a draw between Irene Phillips (18) of Wynnum Central, and Janette Grey (15) of Moorooka. Miss Nina Loizi (Miss Accordionist of S.A.) flew to Brisbane to compete for the title "Miss Accordion of Australia." **This title was won by Miss Irene Phillips (photo above)** and with it were many valuable prizes. Miss Irene Phillips is an invalid pensioner who has shown great courage in her battle for recovery after a car accident in which she was very badly hurt.

Feature of the Brisbane Accordion Festival were demonstrations in City emporiums which attracted big crowds daily. Shown below is Miss Nina Loizi, Miss Accordionist of South Australia, at Bayard's Store, Queen Street, Brisbane.

BRISBANE N.A.O. FESTIVAL AWARDS

GRAND CHAMPIONSHIP (Queensland), Hohner Cup:
1. Peter Boreiko.
2. Suzanne Siemon.
3. Graham Spicer.

SENIOR CHAMPIONSHIP (Stradivarius Cup):
1. Graham Spicer.
2. Suzanne Siemon.
3. Peter Boreiko.

SUB-SENIOR CHAMPIONSHIP:
1. Robyn Day.
2. Janette Grey.
3. Graham Spicer.

Kerry McCall (above) student of Redcliffe Accordion School, was presented with his Intermediate Cup by Mr. W. F. Lock, Queensland N.A.O. Regional Director.

Robyn Day (above) a music by mail student of the Associated Music Colleges of Australia, won the N.A.O. Sub - Senior Championship Cup.

INTERMEDIATE CHAMPIONSHIP:
1. Kerry McCall.
2. Harry Beaumaris.
3. Joy Douglas.

JUNIOR CHAMPIONSHIP:
1. Barbara Lindgard.
2. Kerry McCall.
3. Denise Onslow.

SUB-JUNIOR CHAMPIONSHIP:
1. Ian Staff.
2. Denise Onslow.
3. Lorraine Owens.

BEGINNERS' CHAMPIONSHIP:
1. Bruce Dixon.
2. Marilyn Andrews.
3. Michael Power.

SENIOR ACCORDION BAND:
1. Redcliffe Accordion Ensemble.
2. The Rhythm Makers.
3. The Accordionairres.

JUNIOR ACCORDION BAND:
1. Queensland College of Music Music Makers.
2. The Rhythmairres.
3. The Melodians.

SENIOR LIGHT MUSIC TROPHY:
1. Suzanne Siemon.
2. John Kuskopf.
3. Graham Spicer.

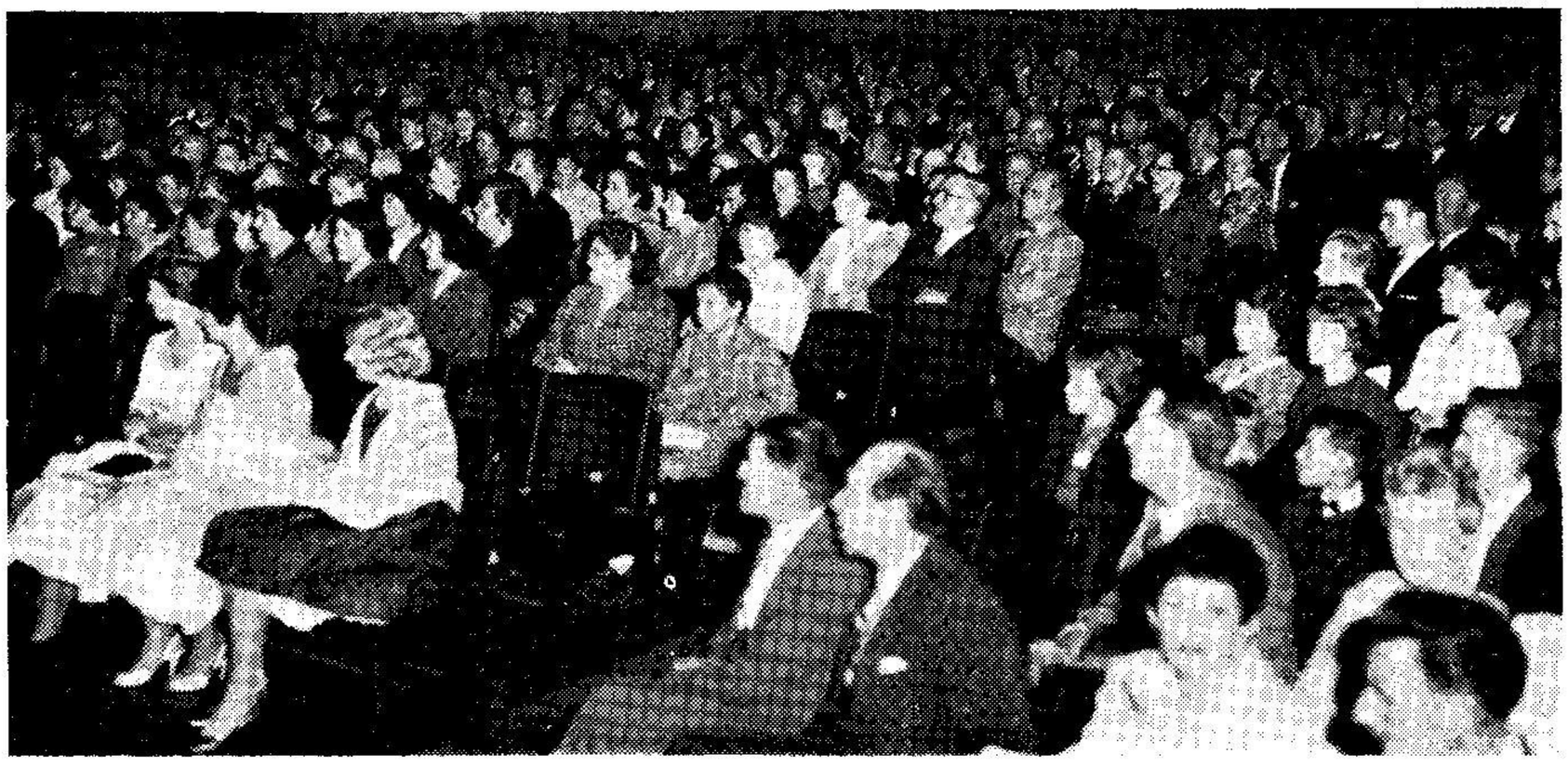
JUNIOR LIGHT MUSIC TROPHY:
1. Garry Campbell, Ray Ives.
2. Ivan Bilsborough.
3. Donald Dobinson, Marion Sowden.

MISS ACCORDIONIST OF QUEENSLAND:
1. (equal) Irene Phillips, Janette Grey.

Photo above shows National Accordion Organisation Federal President, Mr. H. J. Green, presenting the Hohner Australian Grand Championship Cup to Peter Boreiko of Woolloongabba, 16 year old pupil of Mr. F. Jeffers of the Queensland College of Music. Peter migrated from Red China two years ago and hopes to make a career as an accordionist.

MISS ACCORDIONIST OF AUSTRALIA:
1. Irene Phillips (Wynnum).
2. Nina Loizi (S.A.).
3. Janette Grey (Queensland).

Shown below is section of large crowd of over 2,000 which attended the final N.A.O. Festival Concert in Brisbane City Hall, Queensland.



SCHOOL FOR TECHNIQUE — Another article in our popular series by JAMES SEXTON, the well-known teacher and adjudicator.

1—SIT OR STAND?

I am answering readers' queries again this month. The first is on the subject of whether an accordion soloist should sit or stand whilst playing.

I cannot answer this with one all-embracing Sit! or Stand! Everything depends upon the type of concert at which the accordionist is playing, and upon the type of piece being played.

Anything in the nature of an informal occasion needs a standing performance if possible, but once formality creeps in and the note of seriousness is struck, be it ever so faint, you can happily play seated if you wish. The often voiced idea that a seated performer commands less attention than a "vertical" one is not true, I think. If a performer is a true musician he will have his audience attentive to the music he is playing, regardless of the position in which he plays it.

The most important factor of all to consider is that of the control of the instrument. It is fast becoming recognised as a fact that one has more control over one's instrument when sitting than when standing. The weight of the instrument can in part be taken on the thighs. The left thigh in particular being most useful in helping one's bellows control in delicate passages.

There are, of course, pieces that you would perhaps want to play at concerts that do not need the extra subtleties of control that seated playing gives. Then, of course, stand if you want to. For anything heavy or difficult to control—sit! I would have no qualms over playing, say, a Frosini waltz whilst standing, but I would dread to play a Bach Fugue, or a Hugo Herrmann Concert Study in a similar position.

In Germany soloists invariably sit to play. In New York I heard many of the great Americans play, Carmen Carrozza, Charles Magnante, Daniel Desiderio, Joan Cochrane. They all sat whilst playing. Marcosignori has never played standing to my knowledge. Rudolf Wurthner (in my opinion the greatest accordionist alive) always sits, as do Balta and de Maccio, the "wondermen" from France. Tollefsen sits for most of his programmes. These examples seem to bear out my opinion that if the occasion permits, one should sit to play.

2—BASS RATTLE

The next query to show itself was on the topic of bass rattle. "How do I play rapid bass passages without getting mechanical clatter, and without paying £300 to get a high class instrument?"

I could personally have blessed the reader who asked this, as in doing so he has given me an opportunity to mount one of my favorite hobby horses. It is my firm opinion that 90 per cent. of all mechanical clatter from the bass keyboard of an accordion is produced by the PLAYER, not the instrument.

I have proved this, at least to my own satisfaction, by experiments on several occasions. I have handled and played accordions upon which I have heard rattly performances given and found that I can play on them with literally no rattle at all. Conversely, I have played in a slipshod, but not purposely percussive manner, on instruments whose owners have just given excellent performances from this point of view. I have found that I can create thus a hideous clatter from their instruments.

The whole thing depends on finger technique. Nearly all the row is caused by the fingers of players with so called clattery instruments crashing down on the buttons with about 58 times as much force as is necessary, and from a height of about eight feet above the buttons.

As an experiment, play a rapid scale on the bass keyboard. If you get clatter play it again very slowly and ensuring that your finger tips are in contact with the surface of the bass buttons all the time. Don't let go of any button until the finger is ready on the next one and so on. You will be preparing every move, and your fingers will not lose contact with the buttons.

Some leaps are too great for this, I agree, but these can almost always be cut down by careful fingering so that there is less leaping to do than stretching. Even if the leap is so enormous that it cannot be alleviated in any way, there is no need to fly off the buttons, rise to a height of about six inches above the keyboard and then descend with an exultant thud! Move quietly along the surface of the buttons.

Speeding up such exercises as I have suggested above must be done very gradually, and when you arrive back at your ultimate speed you will find that all or nearly all of your initial noise has gone. This applies equally to staccato and legato work.

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SCOTTISH MUSIC IN AUSTRALIA

This page presents three musicians who have established themselves as exponents of Scottish Country Dance Music. All live in New South Wales, and if there are others in the other States we would very much like to hear from them.

JOHNNY MacLEOD

JOHNNY MACLEOD has now been playing for four years for the Sydney Scottish Country Dance Club at dancing competitions, concerts, balls, and Highland gatherings. He was born on the Isle of Lewis, off the north-west coast of Scotland. On his 17th birthday he joined the Merchant Navy and saw the world, playing for various Scottish Societies in New Zealand, then in Australia at Newcastle and Cessnock, also from Radio 2KO, Newcastle. He spent about ten months in the Newcastle district before finally settling in Sydney. He and his Scottish Country Dance Band are now a popular and widely discussed ensemble in the country. The ensemble, comprising two accordions, piano, violin and percussion have just returned from a concert tour with the Andy Stewart Show, which gave concerts in all the big halls in Perth, Adelaide, Melbourne, Launceston, Brisbane, and two concerts at the Sydney Stadium which drew 4,000 people to each concert.

ALEXANDER JAMES LOW plays for a number of Sydney Scottish Societies. He was born at Dundee, has been playing since he was seven years old, and has been acquainted with Jimmy Shand since boyhood. He is a great admirer of Jimmy Shand and did not miss a concert when Shand played here a few months ago. Mr. Low has played for Highland gatherings in the north-east of Scotland at Aberdeenshire, Dumfries, Jedburgh, and Hawick, and in Sydney also from Radio 2UE. He has recently bought a Hohner Shand Morino instrument which, to the delight of the editorial staff, he brought to our office for an impromptu concert. It was a pleasure to listen to his easy and smooth playing on this fairly difficult instrument.

A. J. LOW

COLIN O'ROURKE

COLIN O'ROURKE, the youngest one of our trio, admires Shand for Scottish and Fred Hanna for Irish dance music, and has adopted both their styles. Colin began on mouth organ, graduated to melodica, then on to a three-row diatonic Corona II accordion until he finally bought his Shand Morino accordion. He has a dance band which plays for Scottish and Irish functions, and has had two records released on Festival label. The first of these, recorded before he could read a note of music, was "A Little Bit of Irish," Festival FX 5104, with Colin on accordion, Bob Farrington guitar, and Vic Wilson on bass. The second record, released this November on Festival FX 10, 122 has the title "Dancing through Ireland." The personnel on this record is Colin, accordion, H. Hawley, piano, Lin Falson, violin, Bob Farrington, bass, and Bill McGrath on drums. The selection contains "Siege of Ennis," "Haymakers' Jig," "Pride of Erin," and "Veleta." Colin O'Rourke is a keen young chap and has a big future in his field of music.

NEWS AND NOTES FROM THE COMMONWEALTH MUSIC CENTRES

VICTORIA

Morwell Y.M.C.A. Music Club now has its own piano accordion band. The first two performances in September were encouraging enough for the band to plan for expansion.

A piano accordion band from Traralgon won the Latrobe Valley Eisteddfod event with "Donauwellen." The players are tutored by Mrs. K. Teychenne.

Echuca is fortunate in securing an accordion teacher of the format of Mr. John Visser. John hails from Holland where he studied at the Conservatorium, and plays brass band instruments as well as piano accordions. His experience in band work will be particularly appreciated in his new domicile.

Lou Toppano has opened modern studios on the 10th floor in Allan's Building, 276 Collins Street, Melbourne. His school in High Street, St. Kilda, continues to flourish.

Shepparton: Four brothers, pupils of Mr. Frank Young, won their heat in the HSV7 £100 Talent Quest. They are the Tricarico boys, Angelo, 13, guitar, Matt, 13, violin, Toni, 16, accordion, and Luigi, 14, banjo. They live on their father's orchard on the Grahamvale Road.

JOHN VISSER, Echuca

NEW SOUTH WALES

George Hay, Newcastle, reports that two girl pupils have joined his accordion band. Quite a few concerts have been played for the N.S.W. Blind Children's Appeal, Baptist Church "Maroba" Home, Mattara Spring Festival, and others.

Herbie Marks with wife Hanne and baby Len have just returned from a four months tour through Europe, where they saw and heard so much of beauty that we hope he will produce a special report for our listeners. He is full of praise for the small combos heard in Italy and France. Whilst at Trossingen the Wuerthner Orchestra put on a special concert for them, and in Italy Herbie listened to G. Marcosignori, whom he considers one of the world's top players.

Accordionist Jurgen Rindermann was heard as soloist at the Rhineland Revels dance held at Sydney's Chevron Hilton.

The Sydney Piano Accordion Orchestra, conductor Garry Marks, gave two performances during the Sydney Waratah Festival. Monday, 2/10/61, they entertained some 2,000 people at Springfield Avenue, Kings Cross, and on 4/10/61 they played at the Rushcutters Bay Oval. Dawn Bowden, soprano, has joined the orchestra. Two engagements for a floor show during balls were played towards the end of October.

Studio Weiss has been very active. A third branch was opened in Dee Why and a fourth will be opened soon in Ashfield. Maurice Sasso teaches at the Dee Why Studio. A concert was held at the War Veterans' Home at Narrabeen in September. Our correspondent, A. C. Rowland, reports that in spite of extremely bad weather there was a capacity house, and it speaks for the quality of the music performed that several of the old timers at the home, former professional musicians, expressed their delight in superlatives. At the Dee Why Eisteddfod pupils of the Studio Weiss won all prizes in the instrumental sections.

In the City of Sydney Eisteddfod, the Studio Weiss chalked up another victory. Its pupils won all first places in 10 sections and eight of the second places. The special prize of £7 was won by Barry Thompson.

In the last St. George Eisteddfod, pupil Anita Beuthien won first place in the section 14 years and under. She is doing remarkably well for a 10-year-old.

A concert was held at the Irish Cultural Centre in Devonshire Street. Participants were the Studio Orchestras, the Hohner Quintea, duos, soloists and quartets. The "Three Winds" harmonica trio, leader Lyonel Easton, were guest artists.

The Weiss pupils, Maurice Sasso, Ingrid Beck and Jan Thorne now have a permanent

engagement to play for the Methodist Adult Cabaret at Fellowship House every fortnight.

SOUTH AUSTRALIA
Adelaide College of Music

Gwen Hepworth reports: Students are preparing for the coming examinations. Clement Case, nine years old, made his debut on TV Channel 7. Janice Fry and Barry Voege played "Marcha Espagnol," duet, on the guest spot in "Stairway to the Stars" from Channel 7.

Mr. Malkin reports: Nino Loizi is preparing solos to be played at the Australia Hotel for the debut of graduates from the modelling course which was part of her award as Miss Accordion, 1961. Helen Garmory played on "Stairway to the Stars." Marie Morgan is due on the same programme. John Zdysiewicz is prevented from much public appearance by university studies but continues to work for Grade VI examination together with Malcolm Colgate, Michael Conole, Marie Morgan, Elaine Sander, Helen Garmory. There is quite a flow of ex-students who call in from time to time, among these being Lance Dyson, Sandra and Judith Fox, Victor Trett, who is studying at the University and hopes to qualify this year.

Mr. Rich reports: Arvo Buck and Peter Riebach were heard playing duets on radio, and also Fay Beaumont and Coral Beauchamp. The following students, all in one class, made their radio debut: Brigitte Petraschka, Dean Wright, Graham Coad, George Shippen, Raelene Henderson, Bruce Knapman.

Mr. Sundstrom reports: Students Emily Ginda, Denise Johns, Graham Buesnal, Yvonne Barry made their debut on 5AD. Also Ray and Ian Bourne, duet, and George Innos, having only nine months' tuition.

CARMEN IACOVELLA ACCORDION SCHOOL

QUEENSLAND

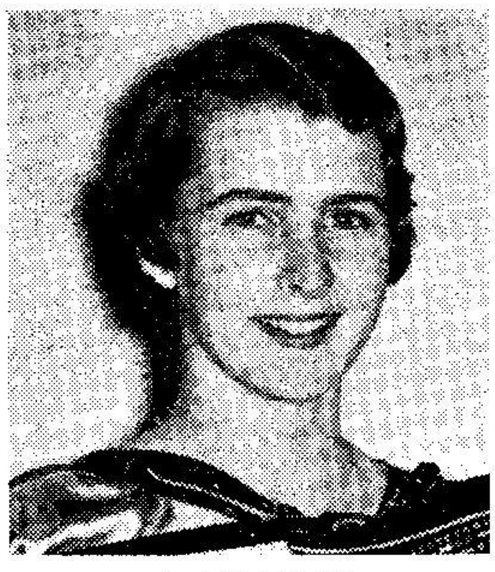
C. Iacovella, whose band is shown on this page, came from Italy in 1953 to settle in Brisbane. As soon as the language problem was overcome he continued his musical studies at the Brisbane Conservatorium and also with private teachers, and has now established himself in his own accordion studio. Has composed for accordion and piano.

Bill Cowper, 15, pupil at Banyo High School, was heard from Channel 7 TV, telecast from the Theatre Royal.

At the eleventh Brisbane Eisteddfod, pupils of Ossie Mazzei won every section for the accordion. Of course it is just a habit with them: they have been doing this every year for four years running, and that is no mean feat. The winners were: Miss D. Salm, winner of the solo, 14 years and under; Miss H. Finnis, solo, 12 years and under; and J. Eagles, solo, 18 years and under. Congratulations!

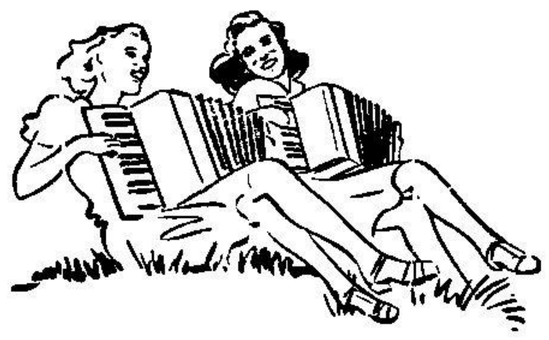
A second major College, the "Brisbane College of Music," opened in Queensland on Aug. 7. Situated in South Brisbane just over the Victoria Bridge from Queen Street. Enrolments are very brisk, and once again the piano accordion is proving to be among the most popular instruments selected for study. Two very prominent teachers

D. SALM



J. EAGLES

H. FINNIS



are already on the staff: Mr. Gino Zocchi, who teaches in English, French and Italian; and Mr. Phil Dinaro, a leading Brisbane performer on the piano accordion.

Queensland College of Music Reports

The following students recently made a very successful appearance on Channel 7's Breakfast Session: Lyn Brady, Graham Spicer, Daryll Taylor, Jan Grey, Christine Attrill, Gary Campbell, Pauline Liversedge, Julie Coupe, Stan Gospos; Barry Howes accompanied the group on drums.

Recent appearances on the Channel 9 Coke Show have been made by Marion Sowden and Gary Campbell.

Mr. Jeffers commends the following students on their good progress: Glenys Carlson, Karen Clark, Christine Markiewicz, Mona Markiewicz, Ronald Markiewicz, Gary O'Rourke, Aileen Stone, Judith Nicolson, Pamela Favell, Ronald Favell, Colleen Green, Robyhn Green, Kay Gurowski, Diane Hawes, Kerry Klepper, Michael O'Brien, Elaine Backwell, Rodney Caswell, David Dennis, Mary Dusza, Catherine Leary, Susan Morris, Joy Clulow, Neil Summers, Merrell Walter, Linda Bullock, Rodney Clements, Jeanette Cornish, Rhonda Pashen.

Miss Spooner commends: Maureen Adams, Sharon Fleetwood, Paul Knight, Randell Warren, John McAndrew, Pamela Diprose, R. Hair, S. White, Desley Swain, A. Clatworthy, John Maccarone, E. Holt, L. Milne, Renate Miller, Ian Pettigrew, Wayne Adams, Bruce Cornish, Carl Currie, N. Morris, Joe Wutoh, R. Cahill, K. Kalinowski, J. Weigh, Fay Smith, S. Butters, A. De Francis, Charmaine Haley and P. Magee.

Mr. Taylor commends: Richard Zylkowski, W. Wojciechowski, Stefan Pristash, V. Sokoluk, Eugene and Vitale Resnikoff, Kevin Williams, Linda Vincenzi, John Stocki, Robert Ross, Pamela Benfer, Dawn Schneider, Ian Crane, Colin Dowling, J. Parlotto, L. Parlotto, and Peter Schipp.

Redcliffe Accordion School

The annual production of the students' revue, "On with the Show," played to capacity houses. Highlights of the show were selections from "South Pacific." This was the school's seventh annual show, and the Senior Band of the School took the stage for the entire show with guests artists of TV and Radio. New members to the senior band for the first year were Alan Weaver, Robyn Day, Phillip Mutzellburg, Barbara Perry, Leonard Roberts. The band was conducted by Principal F. Jeffers. Solo accordionist in the show was Suzanne Siemon, who played "Flight of the Bumblebee." Other selections in the show included musical selections from Noel Coward's "Bitter Sweet" and Franz Lehar's "The Merry Widow Waltz." Proceeds of the show were donated to the sub-branch of the Redcliffe R.S.L.

WESTERN AUSTRALIA

Last July saw the first public appearance of Al Taskunas' piano accordion band in "Let's Go," a grand variety show presented at the Kalgoorlie Town Hall. This locally produced show (Charlie Logan) drew large crowds, and more than 150 people had to be turned away at the door. The band was warmly received. Soloists, apart from Al Taskunas himself, were his pupils: Maxine Cruikshank, 12; Robert Mead, 13; Des Tinetti, 13; and Merve Neve. The last mentioned is probably out of his teens, as his age is not revealed.

Al Taskunas' Piano Accordion Band, Kalgoorlie-Boulder, W.A. Front row (l. to r.): Peter Ward, Kerry O'Regan, Helen Zorzut, Anthony Yugovich. Centre row (l. to r.): Des Tinetti, Robert Mead, Maxine Cruikshank, Kerry Steel, Al Taskunas. Back row (l. to r.): Merv Neve, Mrs. Pat Taskunas, John Cappello, Vincent DeDonato.

HARMONICA NEWS

The Hurricane Harmonica Trio has been in the limelight lately in Melbourne playing radio, TV and leading hotel dates. Two of its members came from Germany about two years ago and formerly belonged to the Wuppertal Chromonica Orchestra, which won the German Harmonica Orchestra Championships in 1959. They are Helmut Schroeder, chords, Peter Schumen, bass; these two players joined forces with Stuart Hunter, lead chromonica player, to develop into the Hurricane Trio. All the lads write their own arrangements, and they have also presented their own compositions for harmonica trio, among these being "Boogie in Reeds," presented on Channels 2 and 9 from Melbourne TV. Although they have not been together for very long their repertoire comprises such difficult items as Turkish March/Mozart, Czardas/Monti, Doina Hora/Reisner, Hora Staccato, Heifetz arrangement.

THE HURRICANE TRIO

They have appeared in the leading Melbourne hotels, Savoy-Plaza, Menzies, and Federal, and on TV stations 2, 7, and 9. A few months ago they opened a school for the harmonica in conjunction with Tom Campbell, who teaches accordion, guitar and banjo. Tom Campbell can be seen once a week on TV Channel HSV7. On October 23 the Hurricane Trio appeared with the Melbourne A.B.C. Dance Band on TV Channel 2, playing Heifetz' Hora Staccato.

The Sydney harmonica trio, "The Three Winds" (Lionel Easton, chromonica, Fred Harwhine, chords, Terry Carrol, bass) have played concerts at the N.S.W. League's Club, Irish Centre, etc., and have just played three lunch-hour shows with Jim Gussey and the A.B.C. Dance Band in Sydney. These are heard in the regular "Smoko" sessions, lunch-time shows taken by the A.B.C. to various Sydney organisations. Most recent of these were at the East Sydney Technical College and at the factory of Eveready Batteries.

Launceston, Tasmania, saw an advertisement in last September's daily press: WANTED—A LARRY ADLER. The Launceston Players were rehearsing for their production, "My Three Angels," in the National Theatre, and harmonica is heard in the background music of the play.

The eastern States have had the rare pleasure of hearing a good deal of Jack Harrison's quintet from the A.B.C. stations. Jack produced six programmes of light music for 6WN with arrangements by himself and his father of Latin-American tunes, slow ballads and novelty numbers. Members of the quintet are: Jack, clarinet, saxophone and harmonica; his sister Jill on bassoon and also as second pianist; her husband, John Mowson, principal bass with the W.A. Symphony Orchestra; Lasczlo Vidak, violin; Verdon Williams, percussion; and Stephanie James, principal pianist. The session is a pleasure to listen to.

Chet Clark, American harmonica virtuoso, is again in Australia, this time as associate artist with the Ruth Wallis Show. They have played the leading concert halls in the capital cities, and Chet has also been seen on the major TV networks. Now on a two months' tour of New Zealand, Chet will return to play several weeks in Australia before returning to the U.S.A.

In a one-hour telecast from Southport R.S.L. Hall, October 17, the Harmonichords trio joined a bevy of beauties in "Theatre Royal" from BTQ7.

Horrie Dargie, asked by George Hart in an interview for Melbourne TV Times that it seemed odd to some people that a harmonica player should be the compere of national TV shows, replied, with typical modesty: "I am a musician and always will be. I don't think it is at all strange for a musician to compere a TV show." We would have preferred a much stronger rejoinder, but the question reveals the appalling state of affairs where "people" consider a man who plays the harmonica as either a nitwit, an eccentric, or a man who just can do no better (!). "Some people," and they are odd indeed, give no thought to the greatness inherent in Horrie, the something which makes him write terrific arrangements, conduct rehearsals, produce shows, play several instruments, sing, book artists, make lightning trips overseas for new contacts, contracts and bookings, and that "something" which has held him and his quintet together for so many years it makes us feel old to just think of it. And why is it that Horrie is so successful as compere on TV shows? It is because he does not put on an act. He, plain Horrie Dargie, stands before the TV camera, comes out on your screen as plain Horrie, and it is just that personality Horrie Dargie which is so likeable. Horrie and the the quintet have just spent a few days in Sydney cutting a new LP, a follow-on volume of "Round the World with the Dargies," and there is something new coming up: a TV show entirely composed of local artists. Very odd, indeed, for a harmonica player.

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THE MARSEILLAISE

By FRED KUEBECK, Vienna

The most famous of all national anthems and probably the most stirring of them all is the French, known everywhere as **"The Marseillaise."** We discovered the following historical article in "Das Akkordeon," the Austrian Accordion Journal, and reprint it by courtesy of its author and publishers.

The words to The Marseillaise were written 169 years ago, on April 20, 1792 to be exact. The music of this anthem, however, seems to be older. The tune was well-known when the words were written, and the now famous melody was adopted by the writer of the words. The question arises: where does the music originate?

The French say, of course, it is a French tune. My research leads me to believe that the tune is of Austrian or German origin. In those troubled years Austrian territory extended right up to the English Channel and included Belgium and Holland, and the Revolutionary Government of France at the time felt strong enough to declare war on Austria. German, the language of Austria, was then spoken in all Austrian territories and also in Metz (a town on the present border of Germany and France). The melody of The Marseillaise must have been very well known indeed, and probably very popular, otherwise the author of the text could not have used it immediately on writing the words in the night when France declared war on Austria. According to several writers of the time, The Marseillaise was first known as "Song of Freedom" (in German: Lied der Freiheit) and the author of this exalting freedom hymn may have, perhaps unconsciously, taken the melody from the (yet to be conquered) arch enemy, "The German."

"Allons, enfants de la patrie, la our de glorie est arrive." So wrote Rouget de L'Isle in the night after war was declared. He was an officer in the Revolutionary Army and was at that time stationed in Strassbourg. (He gave it the title "Chant de Guerre pour l'armee du Rhin"—the Editor.) Tradition asserts that the melody is by the French composer Grison, who used it in the introduction (overture) of his oratorio "Esther," composed before 1787.

This is disputed by Franc. Heinr. Jos. Castil-Blaze (born 1/12/1784 at Cavaillon, died 11/12/1857 at Paris), who published an article in the "Revue musicale," July 18, 1852, in which he claimed that the melody was a song for solo, choir and refrain of German origin, heard in France for the first time in the "hotel" of Madame de Montesson, the wife of the Duke of Orleans. This is confirmed by Fridolin Hammeu, organist in Meersburg (born 16/12/1818 at Wurmlingen, near Tuttlingen, Wttbg.). Hammeu discovered the melody of the Marseillaise in the Credo of the Fourth Missa Solemnis by Holtzmann. The original score of Holtzmann's work bears the date 1776, and proves Castil-Blaze's statement. Rouget de L'Isle was himself a composer, but it is certain that the melody is not his. The man who introduced the melody at a concert at Madame Montesson's house in 1782, Mr. Julien, known as Navaille (born 1745 at Givet/Ardennes, died 1811 in Paris) was credited with authorship of the melody in 1782, erroneously of course. The melody has been attributed, among others, to the composers Gossec and Pleyel, also to Etienne Henri Mehul (born 24/6/1763 at Givet, died 18/10/1817 in Paris) who is responsible for the setting (harmony) and orchestration of the Marseillaise as we know it today.

I think that the melody came to Strassbourg from Meersburg, where it was written. The language of Strassbourg in those days was German. German songs were sung by everybody, and Rouget de L'Isle probably heard the tune there in the garrison and used it for his Song of Freedom. de L'Isle was, in his time, a popular composer of ballads and songs, an accomplished musician who would have been capable of remembering the melody, once heard, and also quite capable of "annexing" it for his words to the Marseillaise.

The adoption of extant (popular) melodies for new words is not uncommon. There are two good examples in German speaking countries: the pre-1870 German national anthem, "Heil Dir im Siegerkranz"; the words were written in 1790 by Heinrich von Harries and Berlin sang it in 1793 to the tune of "God save the King," the old English melody which is still the English national anthem. Or, the Austrian national anthem by Joseph Haydn (variations in the Emperor Quartet)

which was used by the German poet Hoffman von Fallersleben (1798-1874) when he wrote the now famous German national anthem, "Deutschland, Deutschland ueber alles."

Josef Rouget de L'Isle was born 10/3/1760 at Lons le Saulnier and died 27/6/1838 at Choisy-le-Roy. The composer of the Marseillaise melody, the German Holtzmann, is known to have been "Hofkapellmeister" (conductor of the Court Orchestra) at the Court of the Palatinate Elector from 1770 to 1790, and he was born at Meersburg. He composed a good deal of church music and left several masses.

Finally, let us consider why the French composer Grison is named as composer of the Marseillaise. Remember, the melody occurs in the overture of his oratorio, "Esther." We have proof that the melody already existed in 1776 when Holtzmann wrote it in the Credo of his Fourth Missa Solemnis, whilst Grison's oratorio followed just prior to 1787. Should we assume that both composers, independently and at different times, wrote the same tune, perhaps inspired by the spirit of the times (Zeitgeist)? Certain is only that the Marseillaise was sung by a regiment of volunteers drawn from citizens of Marseilles when it marched into Paris on July 30, 1792, and that the Marseillaise then commenced a triumphal journey to all peoples of the world and inspired them with the Spirit of Freedom, Equality and Brotherhood. From this entry into Paris in 1792 the Song of Freedom became the Marseillaise and then the French national anthem, one of the most beautiful anthems today.

(Translator: K. Jacob.)

INTERNATIONAL HARMONICA CONTEST

The F.I.H. (Federation Internationale de l'Harmonica) has announced plans for a harmonica world championship which will enable every player, every group, anywhere to participate without leaving the country. All the competitor has to do is to record his playing on tape and post the tape to the F.I.H., P.O. Box 160, Trossingen/Wttbg., Germany.

The contest will provide for two sections: (a) harmonica soloists; (b) harmonica groups.

There will be no age limit, up or down, but professional players are not allowed to compete, the F.I.H. being an amateur body.

Players will be asked to play a piece of their own choice on tape, using either diatonic or chromatic mouth organs. Accompanying instruments such as guitar, piano, accordion, etc., may be used, but the harmonica must be distinctly and predominantly the solo instrument.

A time limit for the piece of six minutes has been suggested.

The tape recording can be made by the competitor's own tape recorder, or he can have it recorded elsewhere. Either of the four normal recording speeds may be used, but the tape must be clearly marked with the following information:

(a) Name, profession, address and age of competitor.
(b) Title and composer of the piece, and its duration.
(c) Tape recording speed.

Entries will close on August 31, 1962.

An International Jury will be elected to judge entries according to three main points, namely:

(a) Grade of difficulty.
(b) Rhythm and dynamics.
(c) Musical ability.

There will be cash prizes for first to sixth place, beginning with DMk 1,000 or its equivalent in local currency for first; i.e., there will be a prize of DMk 1,000 in the section for soloists, and also a first prize of DMk 1,000 in the section for groups. In other words, all prizes are duplicated, and there will be 1,000 prizes in each section.

All tapes will become property of the Federation International de l'Harmonica (FIH). If you prefer to have a 78 or LP record made instead of a tape, that is allowed, although it would seem a more expensive process.

This seems a wonderful idea. It saves competitors travelling expenses and time, and does away with stage fright. If you make a mistake you can keep at it until the tape is perfect before mailing it overseas. You can select your own piece, from a simple folksong to the difficult "Serenade" by Reilly or "Intermezzo Giocoso" by Wuerthner. You can also play your own composition. There is no need to have your tape recording witnessed by a J.P.; it would in many cases be quite impossible to have a J.P. present when you record. The adjudicators depend on the honesty of the competitors. Winners, in any event, will be brought on stage, probably in several countries, and will have the opportunity of proving their identity and capability.

If you wish you can record a soloist as well as a group on the same tape. It will then be necessary to attach a list with the names of players, titles of pieces played, etc., in the order of recording. Group means any ensemble from duet, trio, quartet up to the largest harmonica orchestra.

As already stated, entries must arrive at FIH headquarters by August 31, 1962. Competitors will be notified latest by December 31, 1962.

As the FIH expects a huge number of entries from all over the world, it will not hold the usual World Championship of the Harmonica during 1962. This will again be held in 1963, when the winners of the International Championship on Tape will appear.

No stereo or four-track tapes, please. Use monaural half track standard tapes, preferably in either 9, 5 or 19 cm./sec.

LARRY ADLER GREAT SUCCESS IN AUSTRALIAN TOUR

Since Larry Adler's first concert in Kalgoorlie last August he has given concerts in many towns in Western Australia, South Australia, Tasmania, Victoria and New South Wales, also a few in Queensland, where the country town series are yet to be played. Everywhere the critics were full of praise for this Master of the Harmonica. As on his previous two concert tours for A.B.C., the press has been excellent, and the TV appearances proved again that Larry's appeal to both the high-brow and the less high-brow is as fresh as it was 25 years ago.

His Guest-of-Honor talk on the A.B.C. early in October again moved hundreds of listeners to write to the A.B.C. and the daily papers in support of his ideas on musical education, singing commercials, some pet aversions, and his thoughts on how the world can be made into a better place to live in. Larry is, of course, a remarkably versatile man. He is interested in everything, not only in music, and has decided ideas on most things in life. No wonder, then, that he has been able to inspire some fifteen great composers to write music especially for him and his harmonica. Some of this music was heard in the current series of concerts; among works for harmonica with orchestra performed were Milhaud's Suite, Vaughan Williams' Romance, Arthur Benjamin's Harmonica Concerto, Malcolm Arnold's Harmonica Concerto, Lancen's Suite for Harmonica, Rumanian Fantasy by Chagrin, and others. Some of the conductors with the several symphony orchestras here were Karel Ancerl, George Tzipine, Henry Krips, Alberto Bolet and George Tintner.

Just after Larry Adler's arrival in Sydney he was given the manuscript of a Sonata for harmonica and piano, which Sydney composer John Anthill had finished just a few days before. It is now being studied by Larry, who says it is as difficult to play for the harmonica as for the piano. It is unlikely to be heard on this current tour.

Included in Larry's programs are pieces he wrote for the films, "The Hellions," "Genevieve," "The Great Chase" and "A Cry from the Streets." Talking of Genevieve: the vintage car used in the film of that name is now in the possession of George Giltrap, owner of the auto museum in Coolangatta. Mr. Giltrap took the car to Brisbane airport when Larry arrived there, and he allowed film star Larry to drive film star Genevieve from the plane to the airport buildings. Genevieve in private life is a vintage 1904 Darracq.

Brisbane was the scene of another reunion: "Smiley" Petersen and Larry Adler met again after three years. The last time they met was in London, where Larry had written the music for the film, "A Cry in the Streets," and he showed "Smiley" how to play his tune. "Smiley," real name Colin Petersen, was the boy star of the film. He now lives in Brisbane.

Larry has brought four distinct programmes to Australia for the current tour: a full evening recital with piano, in which he is partnered by Sydney pianist Igor Hmelnitsky; a students' recital in which Larry plays and explains a few things to his listeners; orchestral items for the subscription concerts with symphony orchestras; and a programme for harmonica with dance band. We need not repeat that several of Larry Adler's records are released in Australia, but it is perhaps not generally known that Chappells, the music publishers, have released his own "Theme and Variations" for harmonica with piano, as well as two volumes of popular pieces arranged by Larry in which he explains how he plays these pieces. We understand Larry is working on the music for a new film, to be made in France, and for a TV play, to be produced in London.

Our front cover shows Larry Adler meeting Colin Kirby, Great Britain Harmonica Champion. Colin migrated to Australia in June and plans to open a School for Chromonica in Adelaide.

HARMONICA RECORDS

"Harmonica Holiday," featuring eight harmonicas with orchestra, has been re-issued on Stereo Mercury PPS 6005. It contains a wide variety of tunes from the "River Kwai March" to "Parade of the Wooden Soldiers."

Ronald Chesney and his talking harmonica, of "Educating Archie" fame and known to Tivoli Circuit audiences, comes on the market on HMV 7EGO 8617. Title: Johnny's Magic Harmonica.

ACCORDION OVERSEAS

ITALY

C.I.A. World Championship, held at Pallanza, Italy, in September, attracted competitors from 20 countries. They came from Belgium, Bulgaria, Canada, Cuba, Germany, France, Great Britain, Greece, Holland, Italy, Yugoslavia, Malta, Norway, Austria, Poland, Switzerland, Czechoslovakia, Hungary, the U.S.A., and Venezuela. World champion of the Accordion, 1961, is Donald Eric Hulme, U.S.A. Second place was won by Lydie Kotala, France; third by Iona Reed, Canada; fourth by Richard Katricz, Hungary; and fifth by Mario Tacca, U.S.A.

As every year, contestants had to play from sight, an own choice piece and the test piece, which was "Concert Study, No. 2," by Eugen Ettore, U.S.A. The Congress of the C.I.A. which met during the championships, decided to hold the next World Championship, 1962, in Prag, C.S.R., 1963 in Nuremberg, Germany, and 1964 in Toronto, Canada.

U.S.A.

National Band Camps, started in 1959 at Indiana University in Bloomington, Indiana, have apparently been very successful. This year there were two, one at Michigan State University at East Lansing, Michigan, and one at Southern Methodist University at Dallas, Texas. For the first time the accordion was added to the list of band instruments normally taught. At the Michigan State Camp, Tommy Gumina was faculty teacher for the accordion. Stan Kenton, who ran the Kenton Clinics at the Band Camps, said later: "The accordion was added this year as an experiment. I had my doubts, but Tommy proved that accordion can swing and has a place as a jazz instrument."

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